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now only be gleaned by a long study of history might thus be brought home to the mind by a felicitous perception; a few bold strokes of distinct individualities, as representative men of their class, would accomplish it. The streets and highways of this continent teem with such embalming pieces of history and civilization. The future historian, in taking his information from the press and statistics, will be unable to give a graphic description of the rise and progress of this republic, unless the artist assists him in his task by affording some glimpses of the inner life, of the personal idiosyncrasies of those races, nationalities, men and women, who are very conveniently, but rather vaguely, designated as the American people.

But not only our own national life, but also the events of other parts of the world should receive fuller consideration in an artistic point of view. Take, for instance, the kidnapping of the Jewish boy, Mortara, by the papal authorities. This is an appropriate subject for the artist. It derives elements of popularity from the world-wide sensation it has excited, while at the same time the romance, pathos, and filth of the Ghetto of Bologna present fine contrasts with the gloom and awful beauty of the church of Rome. Or take Poerio's companion, the young Sicilian mate, forcing the captain to steer towards the coast of Britain. Here, again, are good elements of popularity and picturesqueness. The poetry and sadness and glory of the exiles, the terrors and the grandeur of the sea, the resolute spirit of the patriotic sailor, and the gracefulness of marine objects, all combine to form a groundwork of a noble, truthful, and successful picture. This is what we call eliminating the ideal from the gross reality. To grapple with the life which daily passes before us, and to illustrate with the touch of genius all events which bear a striking relation—this is the greatest privilege of the artist and the poet.

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The majority of men become enervated within the limits of their condition, and have no courage to escape, even on the wings of ideas; if we find few who, by the contemplation of great things, become, in some sort, incapable of little things, we encounter many in whom the practice of little things has become a substitute for the perception of great ones.—*Vauvenargues*.

EXPRESSION is addressed to the soul as form is addressed to the senses. Form is the obstacle of expression, and, at the same time, is its imperative, necessary, only means. By working upon form, by bending it to its service, by dint of care, patience, and genius, Art succeeds in converting an obstacle into a means.—*Cousin*.

A WISE man would choose to have his history recorded in his memory rather by successions of thought, by the changes and progress of his mind, than by the outward circumstances or events that he may witness, or to which he may be subject.—*Clulow*

He who makes sport of serious inclinations, is seriously fond of trifles.—*Vauvenargues*.

HISTORY OF THE EMPIRE OF KIANG.

CHAPTER V.

RAPID SURVEY OF A PERIOD OF CONQUEST.

THE beginning of the era to be briefly described in this chapter appears to be the 640th year after the birth of Ty-Tyng-fo, and 5,787 years after the creation of the world, Chinese reckoning. This is the first uncontested date to be found in the books of Tyng. The 640th year after the birth of Ty-Tyng-fo is made memorable by the conversion to Tyngism of Yang, the King of the Yantos. From this time forward, the Tyngos enjoyed perfect liberty of conscience, and consequently an immunity from persecution. For the next two hundred years they continued to consolidate their religious system by collecting authorities upon its modern and ancient histories, and also transcribing and enlarging traditions of martyrs from the second captivity upwards. The miracles performed by Ching-ta, Vang-tu, and Ty-Tyng-fo, their holy lives, their precepts, and deaths were treated in detail and enlarged upon, and a faith in the supernatural part of these traditions made a cardinal virtue with the pious Tyngos. Tyng, the father of Ty-Tyng-fo and Fa-Fa, his mother, as also her immediate ancestors, were duly canonized and elevated into personages of more than human importance. The teachings of Ty-Tyng-fo—humanizing and civilizing in a degree to command the respect of the Yan-tos and their powerful king—were embodied into the secular laws of the kingdom, and the devoted scholars of Tyng's history and religion were raised to high and responsible offices of state. After the conversion of Yang and the principal Yantos, and within a generation or two, the rest of the nation became formally absorbed in the Tyng church (if it may be so termed), and there was a strong promise of Tyngizing the whole empire of the Yantos, which comprised at that time almost the whole of China Proper and its extensive dependencies in Thibet and the far west. The only obstacle to this much-desired unity of religion was the stubborn passive resistance of the Vanto-hi-los, who, in spite of every promise of advancement, in case of their adopting the religion of Ty-Tyng-fo, and of oppression and petty persecution for their adherence to perpendicular Foism, as their religion was called, refused to yield up the faith of their forefathers; they preferred emigrating to foreign countries or endless sufferings at home, rather than break their allegiance to the rigid laws of the ancient faith. In the darkest hour of their degradation, they clung more firmly to the reminiscences of their past nationality and religion, and received with avidity the promises of an ultimate restoration, which were predicted in accordance with the sanguine hopes of their leaders in faith and endurance.

The rise and progress of the Yantos was owing, originally, to the military prowess of the nation, their great fidelity to their kings, their patriotism and devotion to and self-denial for the welfare of the country. The territorial acquisitions of the empire had become so extensive, how-

ever, that their government was necessarily intrusted to governors endowed with unlimited powers, and supported by extensive armies enlisted by themselves in the conquered provinces. These armies were compensated by grants of lands and by a division of the spoils taken from the people inhabiting the country, all of which made their chiefs almost entirely independent of the home government. This state of things could not fail to raise as many separate interests as there were independent chiefs of colonies, who continually strove to exceed each other in new military enterprises, the acquisition of wealth, and the assumption of regal powers.

In the year seven hundred and twenty-five, occurred the death of King Ty-fo, a prince whose long, peaceful, and prosperous reign had greatly enlarged the commercial resources of the Yantos, and increased their national wealth. The nobles whose forefathers had occupied high stations in the army, had developed and enjoyed the revenues from estates and slaves falling to their possession abroad. Material prosperity produced a degree of luxuriosness that rendered the whole nation effeminate. A struggle for the succession brought home from the far West two rival generals named Cho and Pa-cho, with their respective armies; they fought against each other on the soil of their common country for the gratification of personal ambition, and after a bloody war of twenty-five years' duration, Cho finally succeeded in obtaining possession of the throne. The best energies of the nation, however, and all the signs of their recent prosperity were utterly and irrevocably destroyed.

The Yangs, Pugs, Chow-Chows, and other uncivilized hordes of the West and South, encouraged by the internal struggles of the Yantos, made repeated incursions into the country, laying waste by fire and sword everything before them. All property which could be transported they carried with them to their forest and mountain homes. Thus the border countries, imperfectly protected by the armies of the kingdom, were constantly subjected to repeated inroads, and being finally abandoned by the inhabitants, became convenient settlements for the savage hordes of the West.

What little is known of the history of these invaders of the empire of the Yantos before this time, goes to show that they were nomadic nations, living mostly on the game of the forest, and worshipping gods of their own handiwork—the sun, the moon, the stars, and living and departed persons who had distinguished themselves in war or otherwise. They appeared to have no civil government beyond the patriarchal rule of the head of the family. Their first organization was entirely of a military nature, for the purpose of making war upon their neighbors. These petty wars were carried on for many years merely for the purpose of plunder; like the beasts of the forest, they carried their plunder home with them into their fastnesses. But repeated incursions made them acquainted with the advantages of an agricultural life, and as the population receded

before them, they colonized the country and made it their home. Their captains divided amongst the people the land of the country they had conquered on condition that the people were jointly or by turns to work upon the larger estates retained by themselves, in order that they, the captains, might exclusively devote themselves to the protection of the territory acquired, and to the planning of new enterprises in the same direction. Often were these colonies attacked by the armies of the Yantos, and for their protection it became necessary to keep up their military organization, and therefore every man was at the same time a farmer and a soldier. It often happened that several captains combined together under the leadership of one chosen by themselves either for some important emergency of defense or for an extensive attack upon the enemy. The generals thus chosen reserved the privilege of portioning out conquered lands to the several captains under them, who in return paid them a tribute in kind for the support of the general. In this wise originated a feudal system consisting of kings, barons and peasants who were united together by war interests, maintaining peace and harmony amongst themselves so long as there was an opportunity for them to advance those interests by new conquests.

The armies of the Yantos could not stem the torrent of foreign invaders. Innured to war, fatigue and exposure, and constantly recruiting themselves by hordes of fresh adventurers, the invaders, after a struggle of one hundred and fifty years, entirely subjugated the proud empire of the Yantos.

This conquest had been accomplished so gradually and the mental superiority of the Yantos over their savage masters was so great, that the latter imperceptibly, but surely adopted the costumes, religion and civilization of the Yantos, and instead of remaining a separate nation, they became absorbed, as it were, in the population of the country. The only remarkable feature developed by this violent emigration was the division of the people in two classes; the one, the proprietors of the land, paying a tribute to the king for his maintenance, and the other, the workers of the same, who only enjoyed the use of it, on condition of laboring for the owners of the domain and the performance of military service in case of war. During times of peace, it could not fail to happen but that the landholders, who had no occupation beyond that of amusing themselves, should fall to fighting with each other, and commit depredations upon each other which they had no opportunity to commit upon a common enemy. Their subordinates were bound to assist in these quarrels; they were often carried on from generation to generation whenever it was convenient, and were discontinued only upon the total destruction of one of the parties. Neither the king nor the church exercised jurisdiction over the nobles of the land, and the only recourse they had, in the settlement of their quarrels, was to the sword. Not so with the subjects. They were obliged to submit to the peremptory decision of the holders of the land, of the church and of the king, of all or any of them in the settle-

ment of their disputes. The kings were often elected by the nobles from amongst their own number either for life or as hereditary princes. A king once elected therefore felt that his power was in continual danger from the ambitious schemes of his nobles; and it became his interest to thwart these by encouraging them in continual strife when not actually occupied in a foreign war. It could not fail to occur in a country where physical power is the arbiter of every difference and brute force the medium of last resort, that the weak and the lowly should be oppressed.

Although this state of things endangered the lives and property of all, and every man had to live continually fortified against the encroachments of his neighbor, none suffered so much as the unfortunate Van-to-hi-los. They were not allowed to join military organizations, nor to own or work any lands; merely allowed to exist, and to derive their support from trades, commercial and other pursuits, which could be carried on without the possession of real property, every opportunity was seized (and in the absence of these, opportunities were created) to fall upon and kill them in order to rob them of their possessions.

Religious zeal was made the pretext of these depredations. They rejected the religion of Ty-Tyng-fo; they or their forefathers, had ungratefully murdered him when he offered them noble principles in exchange for their ceremonial religion; their souls were doomed to eternal suffering, and it was but carrying out divine judgment to kill their bodies in order to send them to their account as early as possible.

Besides all this, their possessions were in their houses and about their persons; they had nothing but what could be turned to immediate use by pious Tyngos, and it had better be so appropriated than minister to the comfort of the infidel Van-to-hi-los. Furthermore, they were not a fighting people; they rarely defended themselves, nor could they, for they nowhere existed in numbers sufficiently large to resist their oppressors. Victory was as sure as it was easy and profitable, and had it not been for their usefulness in trades and the arts and sciences, there is no doubt that that unfortunate nation would have been swept from the face of the earth. As it was, they were driven from one country to another, and wherever they existed, they enjoyed that privilege only by sufferance and not by right of possession.

FATHER DIEGO DE STELLA says "that the beginning of all our misery was Eve's curious disputing about the commandment of God. If she had been obedient, she would have replied to Satan, when he asked her why God did forbid her to eat, that the authority of God was sufficient for her; but because she went about to dispute the matter at large, and to exercise her private judgment, she utterly undid herself."

It is a great sign of mediocrity always to praise moderately.—*Vauvenargues*.

GREAT men, in teaching little ones to reflect, have set them on the path to error.—*Vauvenargues*.

WAX PAINTING, OR ENCAUSTIC.

THE explanations given of the ancient wax painting are almost inextricably confused and contradictory. There appears to have been three distinct methods, so entirely dissimilar that we shall best avoid confusion by describing them, according to the best authorities, separately.

Of the art of using colors prepared with wax, and of fixing pictures so executed by the aid of fire, the application of the term "encaustic," which strictly means "burning in," is scarcely sufficiently descriptive. Yet, in whatever operations wax was subjected to the action of heat, the process appears to have been considered by the ancients a species of encaustic. Polishing walls, for example, was denominated *kausis*, and the varnishers of statues were called *encaustai*. After the later Pagan painters, the prevalence of encaustic painting among the Christian artists led to the gradual application of the term to all kinds of painting; and even when it was superseded by mosaic, and the process itself scarcely survived, the term was still applied to other modes of painting. In illuminating, for example, the purple and vermilion used for the imperial signatures, and in calligraphy, received the name of "encaustic." Later the more ordinary materials of writing were called by the mediæval writers "incaustum;" and this has finally degenerated into the "inchiostro" of the Italians, and the English "ink."

According to Pliny* "there were originally two modes of painting in encaustic, the one with wax, the other on ivory, by means of the *cestrum*, or graver, till ships began to be painted. This was the third mode introduced, and in this the brush was used, the wax [colors] being dissolved by fire." As the brush is only mentioned in the last, it is evident that in the two former modes a metal instrument was employed.

In the first mode, then, we find that a heated metal instrument called the *rhabdion* (which might have varied in shape, as brushes do now) or *cestrum* (for the terms are employed sometimes indiscriminately), was used to blend the tints. The variously colored wax pigments were prepared in cakes or sticks, like colored crayons in the present day. The *rhabdion* was used much in the same way as Turner and other painters have dexterously handled the palette-knife, drawing with the point and regulating the *impasto*, or body of color, with the side of the instrument. The process was elaborate: hence it was only suited for works of limited dimensions, and its difficulty probably contributed to give the small encaustic pictures of Pausias, executed in this style, their proverbial value in the eyes of rich Roman collectors.

In the second method, the metal point, *cestrum*,† or *virculum*, as it was otherwise called, was used; but for the purpose of actually engraving by means of encaustic outlines on ivory and other substances. Sir Charles Eastlake, however—whose descrip-

* To Pliny alone, among the ancient writers, are we indebted for a connected and critical history of the fine arts. This is contained in the 34th, 35th, and 36th books of his *Natural History*. Pausanias relates numerous facts and particulars respecting the fine arts and the ancient artists, in his account of the statues, pictures, and temples of Greece, but he does not furnish any connected notices.

† The *cestrum* was a pointed graver: but it must have been formed like the stylus, flat at one end and sharp at the other; since designs in wax executed with the point could only have resembled the *sgroffii* (of the Italians) on ivory; and there can be no doubt that the early wax pictures were much more finished.—EASTLAKE, *Materials, etc.*, p. 149